

17



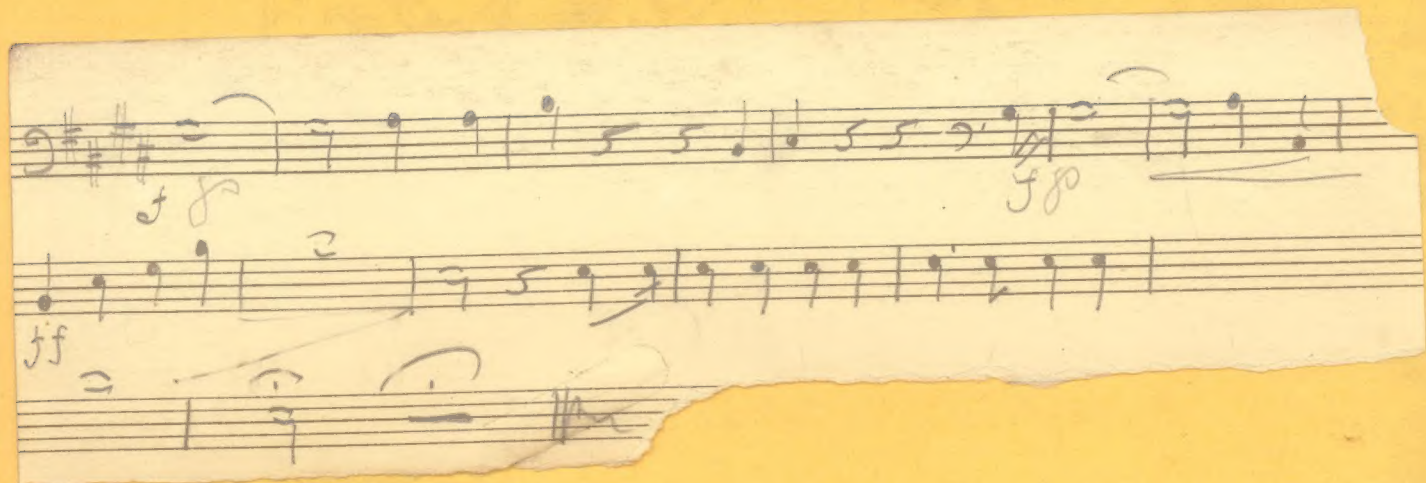
Fr. Schubert  
Symphonie in E Dur

Posaune III

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# Trombone III.

Symphonie in E-dur. (Skizze) von Franz Schubert.

Vervollständigt von J. F. Garnett.

*Adagio*

Handwritten musical score for Trombone III, measures 1-21. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Adagio*. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also performance instructions like *decrease.* and *Allegro* (which appears later). The score is filled with handwritten musical notation, including stems, beams, and accidentals. Some measures are marked with numbers like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21. The notation is somewhat sketchy, reflecting the "skizze" (sketch) nature of the original work. The bottom of the page shows empty staves and a publisher's mark.





Handwritten musical score for "Die Waise" (The Orphan) by Franz Schubert. The score is written on ten staves. The first nine staves are vocal staves, and the tenth staff is the piano accompaniment. The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features chords and arpeggios. The vocal part includes lyrics in German: "Die Waise". The score is written in ink on aged paper.



Handwritten musical score for a symphony, featuring multiple staves with notes, rests, and dynamic markings like "cresc." and "f". The score is written on aged, yellowed paper. The notation includes various musical symbols such as clefs, key signatures (three sharps), and time signatures. There are also handwritten annotations like "B.", "Timp.", "Trp.", and "A. T.M.P.O." scattered throughout the score. The paper shows signs of wear, including creases and discoloration.





14

45

A handwritten musical score on ten staves, all in treble clef and key of D major (indicated by four sharps). The notation includes various note values, rests, and dynamic markings. A diagonal line is drawn across the first five staves. The sixth staff contains the word "Triomp." above a measure. The seventh staff has a measure with a "4" below it. The eighth staff has a measure with a "10" below it. The ninth staff has a measure with a "15" below it. The tenth staff has a measure with a "1" below it. There are also some handwritten numbers and symbols, such as "1 2", "1 3", "1 4", "1 5", "1 6", "1 7", "1 8", "1 9", "1 10", "1 11", "1 12", "1 13", "1 14", "1 15", "1 16", "1 17", "1 18", "1 19", "1 20", "1 21", "1 22", "1 23", "1 24", "1 25", "1 26", "1 27", "1 28", "1 29", "1 30", "1 31", "1 32", "1 33", "1 34", "1 35", "1 36", "1 37", "1 38", "1 39", "1 40", "1 41", "1 42", "1 43", "1 44", "1 45", "1 46", "1 47", "1 48", "1 49", "1 50", "1 51", "1 52", "1 53", "1 54", "1 55", "1 56", "1 57", "1 58", "1 59", "1 60", "1 61", "1 62", "1 63", "1 64", "1 65", "1 66", "1 67", "1 68", "1 69", "1 70", "1 71", "1 72", "1 73", "1 74", "1 75", "1 76", "1 77", "1 78", "1 79", "1 80", "1 81", "1 82", "1 83", "1 84", "1 85", "1 86", "1 87", "1 88", "1 89", "1 90", "1 91", "1 92", "1 93", "1 94", "1 95", "1 96", "1 97", "1 98", "1 99", "1 100".



Handwritten musical score for a single system, consisting of 12 staves. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by bar lines and includes performance instructions.

*marz.*

*cresc.*

*marz.*

*N. poco a poco più animato.*

*f*

*16*

*Pos. 1.2.*

*6*

*7*

*8*

*9*

*10*

*11*

*12*





Handwritten musical score for the first system, consisting of four staves. The first three staves are in G major (one sharp) and 3/4 time. The first staff has a forte (f) dynamic. The second staff has a crescendo hairpin and a forte (ff) dynamic. The third staff has a fermata over the final note. The fourth staff is in C major (no sharps or flats) and contains the word "riten." above a fermata. There is a large scribble below the first measure of the fourth staff.

*Andante con moto*

Handwritten musical score for the second system, consisting of seven staves. The first staff is in G major (one sharp) and 6/8 time, with measures 10, 15, and 14 marked below. The second staff has a first ending bracket (1.1.) and a fermata. The third staff has a fermata and measure 15 marked below. The fourth staff has a first ending bracket (1.1.), a mezzo-forte (mf) dynamic, and measure 16 marked below. The fifth staff has a first ending bracket (1.1.), a mezzo-forte (mf) dynamic, a fermata, and measure 13 marked below. The sixth staff has a mezzo-forte (mf) dynamic and measure 12 marked below. The seventh staff is in C major (no sharps or flats) and contains the word "rall." above a fermata. There are various other markings including "A", "B", "C", "D", "E", "F", "G", "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z" and "Cor. 1.", "Dip.", "arrin.", "P", "F", "G", "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z".



Scherzo.

*Allegro vivace*

A Trip.

Handwritten musical score for "Scherzo da Capo" in 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a "Timp." marking and a measure rest of 26. The second staff continues with a bass clef, a measure rest of 1, and a measure rest of 15. The third staff features a "Timp." marking, a "mf" dynamic, and a measure rest of 20. The fourth staff includes a "Poco meno Allegro" tempo marking, a key signature change to two sharps (F# and C#), and a measure rest of 15. The fifth staff concludes with a "(Str. pizz)" marking, a measure rest of 11, and a "Scherzo da Capo." instruction. The score is written on aged, yellowed paper with various performance markings and measure rests.

*Belleza justa*

A

*Allegro giusto*

Handwritten musical score for a piece in D major (two sharps) and 2/4 time. The score is written on three systems of staves. The first system includes a treble and bass staff with various musical notations, including a large 'A' and a '26' marking. The second system continues the melody and accompaniment. The third system shows further musical development. The handwriting is in ink on aged paper.



Handwritten musical score, first system. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass staff includes the instruction "Se." and measures numbered 17, 18, and 19. The treble staff has a measure numbered 16.

Handwritten musical score, second system. Treble and bass staves. The treble staff has a measure numbered 21.

Handwritten musical score, third system. Treble and bass staves. The treble staff includes the instruction "(tempo più tranquillo)" and the measure number 32. The bass staff has a measure numbered 8 and the word "CLARIN" written above it.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff includes the instruction "(Pimp)" and the measure number 8. The bass staff includes the instruction "9 cresc." and measures numbered 10 and 11.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff includes the instruction "Se." and measures numbered 12, 13, 14, 15, 16, and 17.

Handwritten musical score, sixth system. Treble and bass staves. The treble staff includes the measure number 18 and the dynamic marking "mf".

Handwritten musical score, seventh system. Treble and bass staves. The treble staff includes the measure number 4.

Handwritten musical score, eighth system. Treble and bass staves. The treble staff includes the measure number 4.

Handwritten musical score, ninth system. Treble and bass staves. The treble staff includes the measure number 4.

Handwritten musical score, tenth system. Treble and bass staves. The treble staff includes the measure number 7.



Handwritten musical score on ten staves. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Staff 1: Melodic line with eighth and quarter notes.

Staff 2: Melodic line with a long slur over the first two measures.

Staff 3: Melodic line with eighth and quarter notes.

Staff 4: Melodic line with a triplet of eighth notes marked '1. 3' and a measure marked '11'.

Staff 5: Melodic line with a measure marked '2' and a section marked 'Fin.' followed by 'Allo.' and 'S. (Temp.)'.

Staff 6: Melodic line with measures marked '2', '19', '41', and '17'. A 'Pos. 1. 2.' marking is above the first measure.

Staff 7: Melodic line with measures marked '10' and '7'. A 'Pos.' marking is above the first measure.

Staff 8: Melodic line with measures marked '3' and '9'. A 'Pos. 1. 2.' marking is above the first measure.

Staff 9: Melodic line with measures marked '21', '8', and '15'. A 'h.' marking is above the first measure. The tempo instruction '(il tempo più tranquillo)' is written above the staff.

Staff 10: Melodic line with measures marked '9', '8', '16', and '8'. The tempo instruction 'a tempo' is written below the staff. The section 'Allo. (Rit. pizz)' is marked above the first measure, followed by '(Rit. pizz)' and '(Temp. 3 in A ad lib)'.

Staff 11: Bass line with a measure marked '4' and a section marked 'Temp. in H.'.



Handwritten musical score for a piece in D major, 2/4 time. The score is written on ten staves. The first staff is marked '10' and 'v.a.'. The music features various notes, rests, and dynamic markings such as 'f' and 'p'. There are also performance instructions like 'D poco ritenuto' and 'a tempo'. The score ends with a double bar line and a fermata.



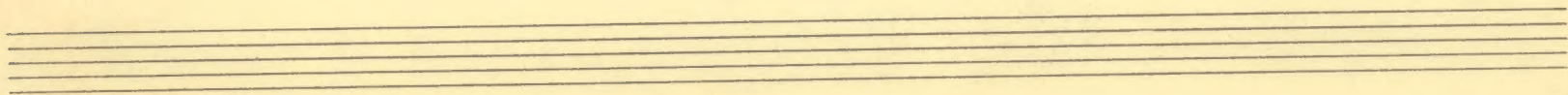
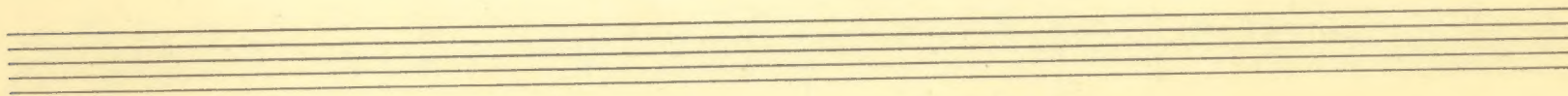
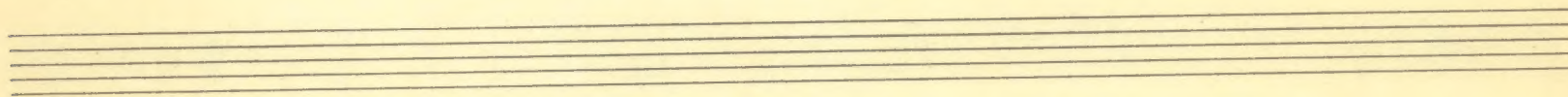
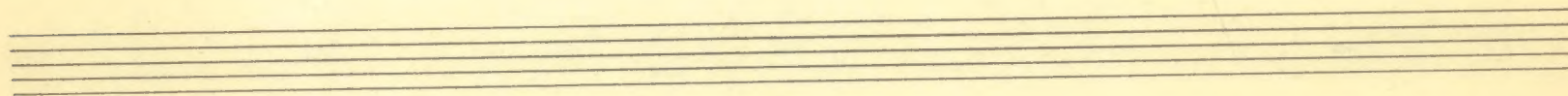
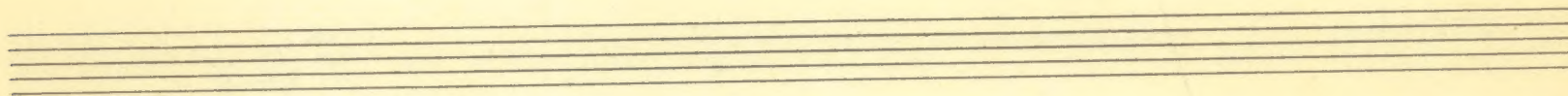
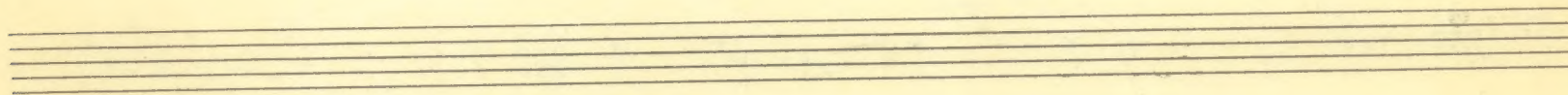
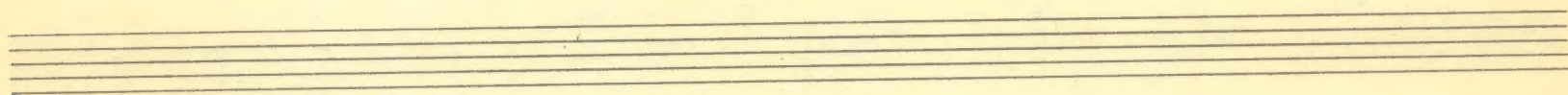
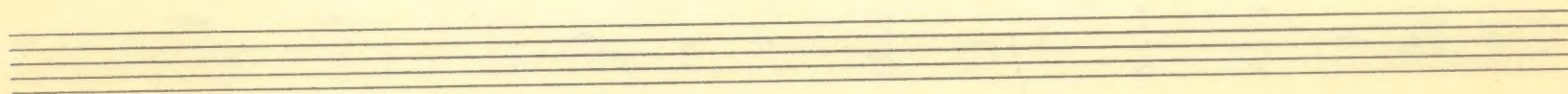
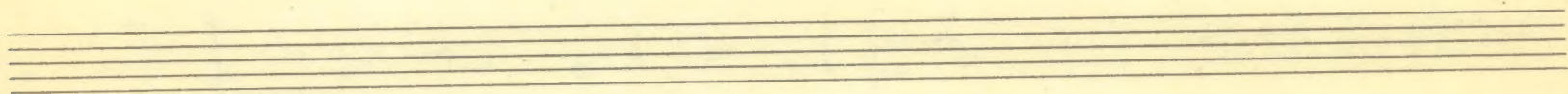
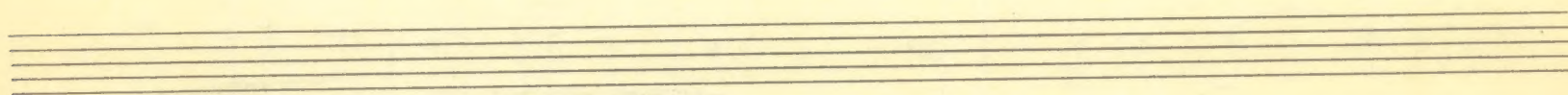
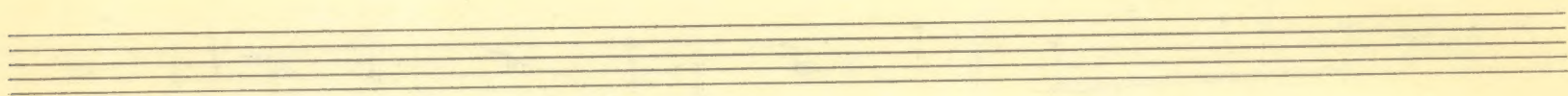
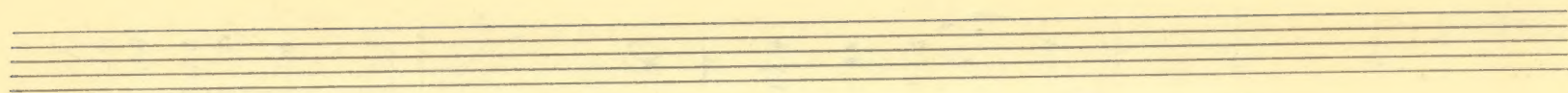
*F. poco più animato*

ii

Handwritten musical score for a single melodic line in treble clef, key of D major (F# C# G# D), 4/4 time. The score consists of seven staves. The first staff begins with a treble clef, key signature of two sharps, and a common time signature. The melody is written in a cursive hand. The second staff has a blue ink correction under the first measure. The third staff also has a blue ink correction under the first measure. The fourth staff has a blue ink correction under the last measure. The fifth staff has a blue ink correction under the last measure. The sixth staff has a blue ink correction under the last measure. The seventh staff ends with a double bar line and a repeat sign. Above the seventh staff, the word "rit." is written in cursive.

*Fine.*











# Musik für Blech-Blasinstrumente

## Etüden und Studienwerke

**H. Kling**

Horn-Schule, deutsch-französisch. E. B. 1459.  
Horn-Schule, deutsch-englisch. E. B. 1739.  
40 charakteristische Etüden f. Horn. E. B. 1551.  
15 klassische Transkriptionen in Form von  
Duos concertants für 2 Ventilhörner.

**G. Kopprasch**

60 Etüden für Althorn. Op. 5. 2 Hefte.  
60 Etüden für Baßhorn. Op. 6. 2 Hefte.

**J. Kosleck**

Große Schule für Cornet à Pistons u. Tromp.  
2 Teile. E. B. 1134/35.

### Orchester-Studien

Sammlungen schwieriger Stellen aus Tonwerken  
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E. B. 2144.  
Für Baßtuba (F. Teuchert). E. B. 2244.

**T. Sauveur**

24 technische Etüden für Cornet à Pistons  
oder Horn in B.  
Solobuch für Horn (H. Kling). E. B. 2166.

### Richard Wagner-Orchesterstudien

Für Horn (O. Kling). E. B. 4602.  
Für Trompete (C. Höhne). E. B. 4727.  
Für Posaune (K. Hausmann). E. B. 4630.  
Für Baßtuba und Kontrabaßtuba (E. Teuchert).  
E. B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.  
Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.  
Band I. Für Oboe, Klar., Fagott u. Horn. E. B. 1755.  
Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E. B. 1756.

## Horn und Klavier

**L. v. Beethoven**

Sonate in Fdur. Op. 17. E. B. 1553.

**L. Bödecker**

Zwei Phantasiestücke. Op. 35.  
Nr. 1. Elegie. Nr. 2. Capriccio.

**H. Eichborn**

Sonate in Es. Op. 7.  
Phantasie über Lieder v. Chopin. Esdur. Op. 8.  
Vier Lieder. Op. 9.  
1. Wiegenlied. 2. Frühlingslied. 3. Morgenlied. 4. Abendlied.  
Lebenswogen. Op. 10.  
Rondo brillant. Fdur. Op. 11.  
Erste Suite. Op. 12.  
Fünf Tonbilder. Op. 13.  
1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.  
4. Salve Regina. 5. Entschlummern.

**G. Goltermann**

Andante a. d. Vcll.-Konz. Op. 14. (F. Gumbert.)

**H. Haebner**

Heidelberger-Potpourri. Op. 26.  
Kommerslieder f. Cornet à Pistons u. Klavier. E. B. 1321.

**Joseph Haydn**

Zwei Horn-Konzerte.  
Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.  
E. B. 3031. Nr. 2. Ddur. E. B. 3032.

**H. Hofmann**

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

**J. R. Lewy**

Cantabile Bdur. Op. 11.

**W. A. Mozart**

Horn-Konzerte. (H. Kling.)  
Nr. 1. Ddur. [Werk 412.] E. B. 2561. Nr. 2. Esdur.  
[Werk 417.] E. B. 2562. Nr. 3. Esdur. [Werk 447.]  
E. B. 2563. Nr. 4. Esdur. [Werk 495.] E. B. 2564.  
Konzert-Rondo. Esdur. [Werk 371.] E. B. 3033.  
Quintett. Esdur. [Werk 407.] E. B. 3034.  
Andante. Bdur. [Werk 407.]  
Aus dem Horn-Quintett. (E. Naumann.)

**Max Reger**

Romanze Gdur.  
Für Horn und Piano (C. Preuß). E. B. 3424.  
Für Trompete und Piano (A. Piquet). E. B. 4763.

**C. Reinecke**

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert.)

**R. Schumann**

Adagio und Allegro in As. Op. 70. E. B. 842.

**L. Sinigaglia**

Zwei Stücke. Op. 28. 1. Lied. 2. Humoreske.

**R. Wagner**

Album ausgew. Stücke. (F. J. Lftl.) E. B. 4618.  
Lohengrins Ankunft u. Abschied a. Lohengrin  
(W. Kleinecke).

**A. Wallnöfer**

Meditation über das Adagio aus Beethovens  
Mondschein-Sonate (Op. 27 Nr. 2).

**C. M. v. Weber**

Concertino in Emoll. Op. 45. (H. Kling.)  
E. B. 2509.

**G. Zeller**

Charakterstück in D. | Konzertino C moll.

## Kammermusik mit Blechblasinstrumenten

**Ludwig van Beethoven**

Septett in Esdur. Op. 20.  
Für Viol., Vla., Horn, Klar., Fag., Vcll. und Baß.  
Partitur: P. B. 1152. Stimmen: E. B. 926.

Sextett in Esdur. Op. 71.  
Für Klar., 2 Hörner und 2 Fag.  
Partitur: P. B. 1334. Stimmen: K. M. 1551.

Sextett in Esdur. Op. 81 b.  
Für 2 Viol., Vla., Vcll. und 2 Hörner.  
Partitur: P. B. 1153. Stimmen: E. B. 1238.

Oktett in Esdur. Op. 103.  
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.  
Partitur: P. B. 1332. Stimmen: K. M. 1554.

Marsch für 2 Klar., 2 Hörner und 2 Fag.  
Partitur: P. B. 1335. Stimmen: K. M. 1556.

Rondino in Esdur.  
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.  
Partitur: P. B. 1333. Stimmen: K. M. 1557.

Drei Equale für 4 Posaunen.  
Partitur: P. B. 1336. Stimmen: K. M. 1555.

**Heinrich Hofmann**

Oktett in Fdur. Op. 80.  
Für 2 Viol., Vla., Vcll. Flöte, Klar., Horn und Fag.  
Stimmen: K. M. 1517.

**W. A. Mozart**

Konzertantes Quartett.  
Für Oboe, Klar., Horn u. Fagott in Es. [Kösch.-Verz. Anh. I, 9.]  
Stimmen: K. M. 893/895.  
Mit Orchesterbegleitung (R. Stark).  
Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.  
Für Viol., 2 Violon, Horn und Vcll. [Werk 407.]  
Partitur: P. B. 1167. Stimmen: K. M. 79.

Wiegenlied.  
Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

**J. Pezel**

Zwei Suiten. (A. Schering.)  
Für 2 Trompeten und 3 Posaunen.  
Partitur: P. B. 2040. Stimmen: O. B. 1883/84.

**J. H. Schein**

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617.)

**G. Schreck**

Nonett. Op. 40.  
Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.  
Partitur: P. B. 1837. Stimmen: K. M. 1576/77.

**Fr. Schubert**

Oktett in Fdur. Op. 166.  
Für 2 Viol., Vla., Vcll., Baß, Klar., Horn und Fag.  
Partitur: P. B. 1156. Stimmen: K. M. 20/21.

Menuett und Finale eines Oktetts in Fdur.  
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.  
Partitur: P. B. 1343. Stimmen: K. M. 22.

Eine kleine Trauermusik in Es moll.  
Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.  
Partitur: P. B. 1344. Stimmen: K. M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.  
1. Märlied „Grüner wird die Au“. 2. Märlied „Der Schnee  
zerrinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-  
lied „Frisch auf ihr Jäger“. 5. Lützows wilde Jagd  
„Was glänzt dort vom Walde“. D. L. V. 4306.

**R. Wagner**

Brautlied und Gebet aus Lohengrin.  
Für 4 Hörner in F. (F. J. Lftl.) Stimmen: K. M. 1578.

## Kammermusik mit Klavier

**Ludwig van Beethoven**

Quintett in Esdur. Op. 16.  
Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K. M. 854.

**W. A. Mozart**

Trio in Edur.  
Für Klavier, Viol. und Vcll. oder Vla. oder Horn nach  
dem Quintett für Horn und Streichinstrumente (E. Nau-  
mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.  
Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452.]  
Stimmen: K. M. 874.

**Carl Reinecke**

Trio in A moll. Op. 188.  
Für Klavier, Oboe u. Horn. — Stimmen: K. M. 1238/39.

Trio in Bdur. Op. 274.  
Für Klavier, Klar. u. Horn. — Stimmen: K. M. 1368/69.

**Robert Schumann**

Andante und Variationen in Bdur. Op. 46.  
Für 2 Klav., 2 Vclle. u. Horn. — Stimmen: K. M. 898/899.

**Ludwig Thuille**

Sextett in Bdur. Op. 6.  
Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.  
Stimmen: K. M. 807/808.

**Th. H. H. Verhey**

Quintett in Esdur. Op. 20.  
Für Klavier, Oboe, Klar., Horn und Fagott.  
Stimmen: K. M. 885/886.

**Fritz Volbach**

Quintett in Esdur. Op. 24.  
Für Klavier, Oboe, Klar., Horn und Fagott.  
Stimmen: K. M. 924/925.

## Für Orchester

### Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-  
sier“ 1783.  
(Musik a. preuß. Hofe. Nr. 16.) Neu instrum. v. E. Ruth.  
Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.  
(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.  
1. Short Troop of the 1<sup>st</sup> Regiment of the Guards.  
2. The Duke of Yorks Short Troop.  
Partitur. 15 Orchesterstimmen.

**Cavos**

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).  
(Musik a. preuß. Hofe. Nr. 17.) Neu instrum. v. Th. Kewitsch.  
Partitur. 15 Orchesterstimmen.

**G. A. Fischer**

Prälud. u. Fuge ü. d. Choral „Ein feste Burg“.  
Für Orgel mit 15 Bläsern. — Partitur: P. B. 1144. 15 Or-  
chesterstimmen. O. B. 796. Kleine Besetzung: Trompete  
in F, 3 Posaunen und 2 Pauken. O. B. 795.

**J. E. Habert (1833—1896)**

Trauermärsche. Nr. 1 und 2b.  
Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)  
und Baßposaune. — Partitur: P. B. 1371.

**Heinrich, Prinz von Preußen**

Präsentiermarsch d. Kais. I. Matrosen-Divis.  
Für Kavallerie-, Artillerie- oder Jägermusik.

**Fr. Hr. Himmel (1765—1814)**

Wiegenlied von Gotter.  
(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.  
14 Orchesterstimmen.

2 Altenglische Militärmärsche.  
(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch.  
1. Quick-Marsch „The Duke of Yorks Favourite“  
2. Marsch a. d. Oper „The Siege of Belgrad“.  
18 Orchesterstimmen.

**R. Nováček**

Sinfonietta für 8 Blasinstrumente. Op. 48.  
Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch. „Prinz von Coburg.“  
(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es  
und 2 Pauken. Eingerichtet von G. Thourer.

**Jean Sibelius (geb. 1865)**

Valse triste a. d. Musik zu Arvid Järnefelts  
Drama „Kuolema“. Op. 44.  
Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-  
stimmen: O. B. 1947. Für Kavalleriemusik bearb. von  
Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.  
Großer Tusch und Fanfaren beim Vorzeigen  
der Schilde a. d. Musik z. Turnier a. d. Hof-  
feste „Der Zauber der weißen Rose“.  
(Musik am preuß. Hofe Nr. 12.) Instrum. v. Ad. Schinck.  
14 Orchesterstimmen.

**R. Wagner (1813—1883)**

Feierlicher Zug zum Münster aus Lohengrin  
bearbeitet von A. Franz und J. H. Matthey.  
Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.  
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.  
27 Orchesterstimmen: O. B. 1531 a.

Finale zum I. Akt aus Lohengrin, bearb. v.  
A. Franz und J. H. Matthey.  
Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.  
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.  
22 Orchesterstimmen: O. B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-  
arbeitet von J. Kosleck.  
Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-  
grin, bearbeitet von Carl Walther.  
Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.  
Für Kavalleriemusik: 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet  
von A. Franz und J. H. Matthey.  
Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.  
Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.  
25 Orchesterstimmen: O. B. 1681 a.

**C. Wilhelm (1815—1873)**

Kavalleriemarsch (Wrangelmarsch). Op. 13.  
Bearbeitet von Fr. Hoffmann.  
Für Kavallerie-, Jäger- und Pioniermusik.  
Partitur: P. B. 1826. 20 Orchesterstimmen: O. B. 1660.

Die Wacht am Rhein. Einger. v. Fr. Hoffmann.  
Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.  
25 Orchesterstimmen: O. B. 1658.